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besides, Goethe was impressed by the psychological possibilities in the conflict between Egmont, the advocate of liberal government and of personal freedom, and Alba, the embodiment of despotic tyranny. The third chapter discusses Goethe's use of this history, showing how he followed the well known principles laid down by Lessing and freely adapted his historical material to his own plans, first, by condensing and simplifying it to secure dramatic unity, clearness, and rapid movement, and secondly, by changing the historical figure into a nature more like his own. Professor Deering's treatment of the characters shows appreciation and sympathetic understanding. The dramatic structure is handled with lucidity. Space will not permit mention of all the admirable features of the introduction, but quotations from the closing paragraph will not be out of place: "While Egmont, therefore, may not be tragic in the orthodox sense of the word as used by Schiller, Lessing, and Freytag, yet as Schiller admits, it moves as tragedy should. — which shows that Goethe considered the ordinary canons of tragedy too narrow and thought it possible to write a drama that is in the highest sense tragic without conflict and guilt of the usual type. It is not to be condemned because the critic may not understand it or may not be able to measure it with his ordinary rule and compass. . . . Egmont is like all his later dramas — they were not intended to be popular, they were not written for the masses, they are denied the highest stage effects, but they are soul-pictures of tremendous power."

There are sixty-two pages of notes to the one hundred and twelve pages of text—a rather generous quantity more than in Primer's edition, but not so many as in Winkler's edition. The notes are interesting though, and should add to the student's enjoyment and understanding of the play.

The book will rank high. There is very little in it to criticise. The teacher betrays himself through an occasional repetition, as for instance: "Conflict between the powers of light and of darkness, so to speak", page X, and "Struggle between the powers of light and darkness, so to speak", page LIII; "Its great drawback is that it is not

positive and evident enough for the ordinary reader", page LVIII, and "Perhaps the greatest fault is the fact that Goethe expects too much of his readers", pages LXXI and LXXII. But such repetitions do no harm and often help to impress important facts upon the mind.

Charles Bunde Wilson.

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Das Habichtsfräulein von Rudolph Baumbach. By Dr. Wilhelm Bernhardt, D. C. Heath & Co., 1904. We have to thank the well known editor Dr. Bernhardt for a practical and accurate edition of Rudolf Baumbach's instructive and fascinating story 'Das Habichtsfräulein'. This romance of the free forest will find a welcome place in High School and College courses. It will help to introduce the student to the spirit of the Thuringian Forest, thereby preparing him for the study of the poets who have drawn so much inspiration from the natural forces, legends and history of this poetic locality.

The notes will be of great help to the students. The experienced editor has carefully avoided the introduction of things which find their proper place in the vocabulary. The questions in German offer good material for the use of German in the classroom. However, suggestive questions which bring out the development of the story more completely would have been welcomed.

In this connection I wish to answer, if possible. Dr. Bernhardt's question in his courteous review of my edition of *L'Arrabbiata* (P. M., IV, 1). He said: „Zu bedauern ist ferner, dass das dem Buch angefügte Wörterverzeichnis nicht vollständig ist und, nach des Herausgebers eigener Aussage, auch nicht bestimmt war, vollständig zu sein. „Warum überhaupt ein Wörterverzeichnis? fragt man sich dabei unwillkürlich.“ My first reason was simply this—I do not deem it necessary to include in a vocabulary the words which the student should know by the time he has reached a text, as *L'Arrabbiata*. The second reason is, that the student should start as soon as possible to ascertain the meaning of the words from the context. And if the student knows that he can find the meaning of the word in the vocabulary, he will be inclined to depend upon it, thus retarding his reading power.

W. W. Florer.